

Plates for Books 1 and 2



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AA100
The Arts Past and Present



Illustration Book



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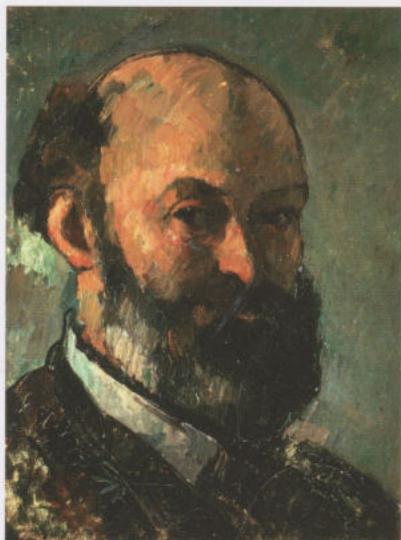
Illustration Book

Plates for Books 1 and 2

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Cover image: Paul Cézanne, self-portrait, 1879, oil on canvas. Oskar Reinhart Collection, Winterthur. Photo: akg-images.

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Walton Hall, Milton Keynes
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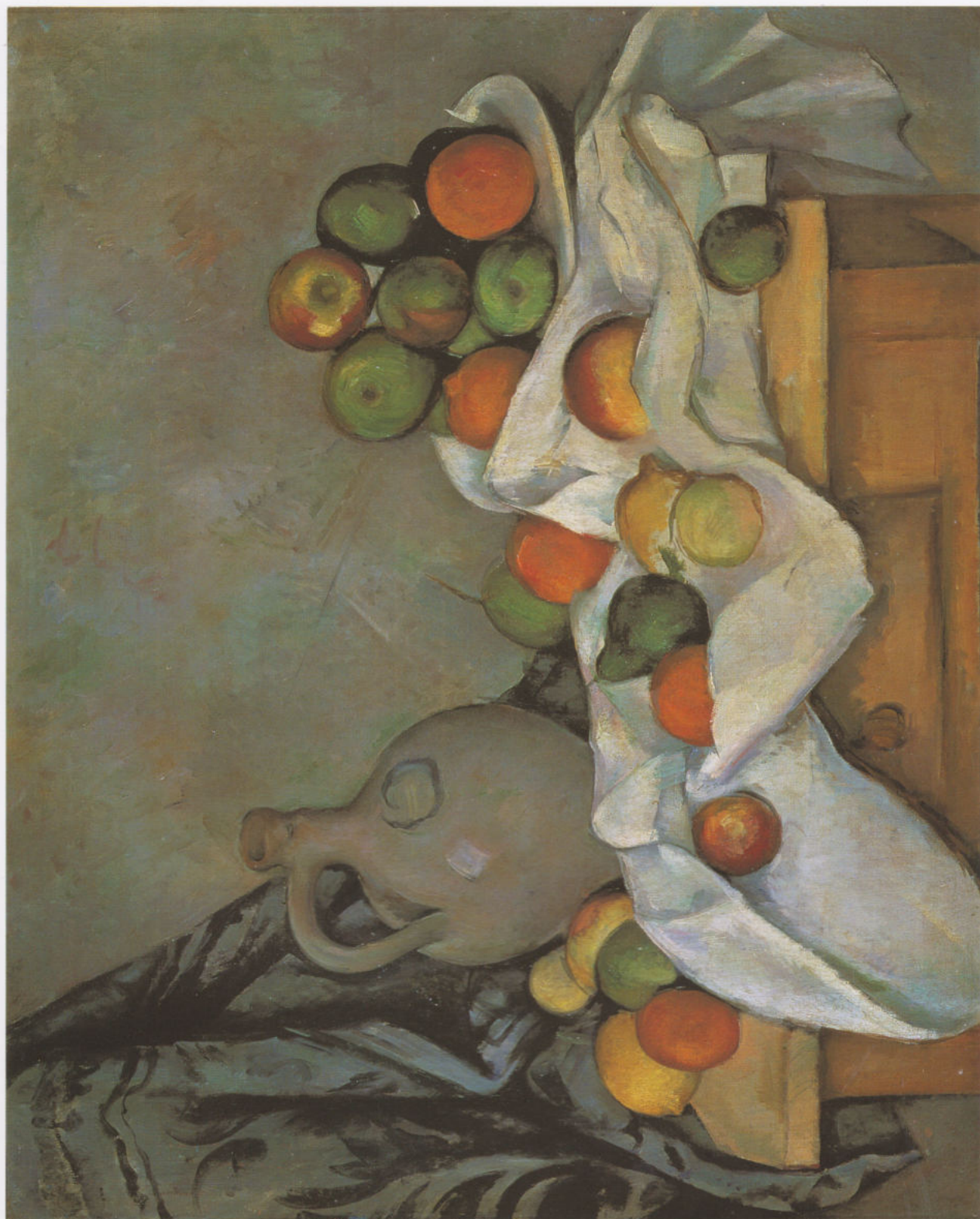


Plate 1.3.1 Paul Cézanne, *Still Life, Curtain, Jug and Compotier*. c. 1893–94, oil on canvas, 59 x 72 cm. Private collection, USA.
Photo: ak-images/Erich Lessing.



Plate 1.3.2 Camille Pissarro, *Hoarfrost, the Old Road to Ennery*, 1873, oil on canvas, 65 x 93 cm. Musée d'Orsay, Paris.
Photo: © RMN/Hervé Lewandowski.



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Photo: © RMN/Hervé Lewandowski.



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Plate 1.3.8 Correggio, *Leda with the Swan*, c.1532, oil on canvas, 152 x 191 cm. Gemäldegalerie, Berlin. © 2007 bpk/
Gemäldegalerie, Staatliche Museen zu Berlin. Photo: Jörg P. Anders.



Plate I.3.9 Paul Cézanne, *Leda and the Swan*, c. 1886–90, oil on canvas, 60 x 73 cm. BF36, Barnes Foundation, Merion, Philadelphia. Photo: © reproduced with the permission of The Barnes Foundation™. All rights reserved.



Plate 1.3.10 Pablo Picasso, *Bathers in a Forest*, 1907, gouache, watercolour and pencil 48 x 58 cm. Philadelphia Museum of Art: The Samuel S. White III and Vera White Collection, 1967. Photo: © Succession Picasso/DACS, London 2007.

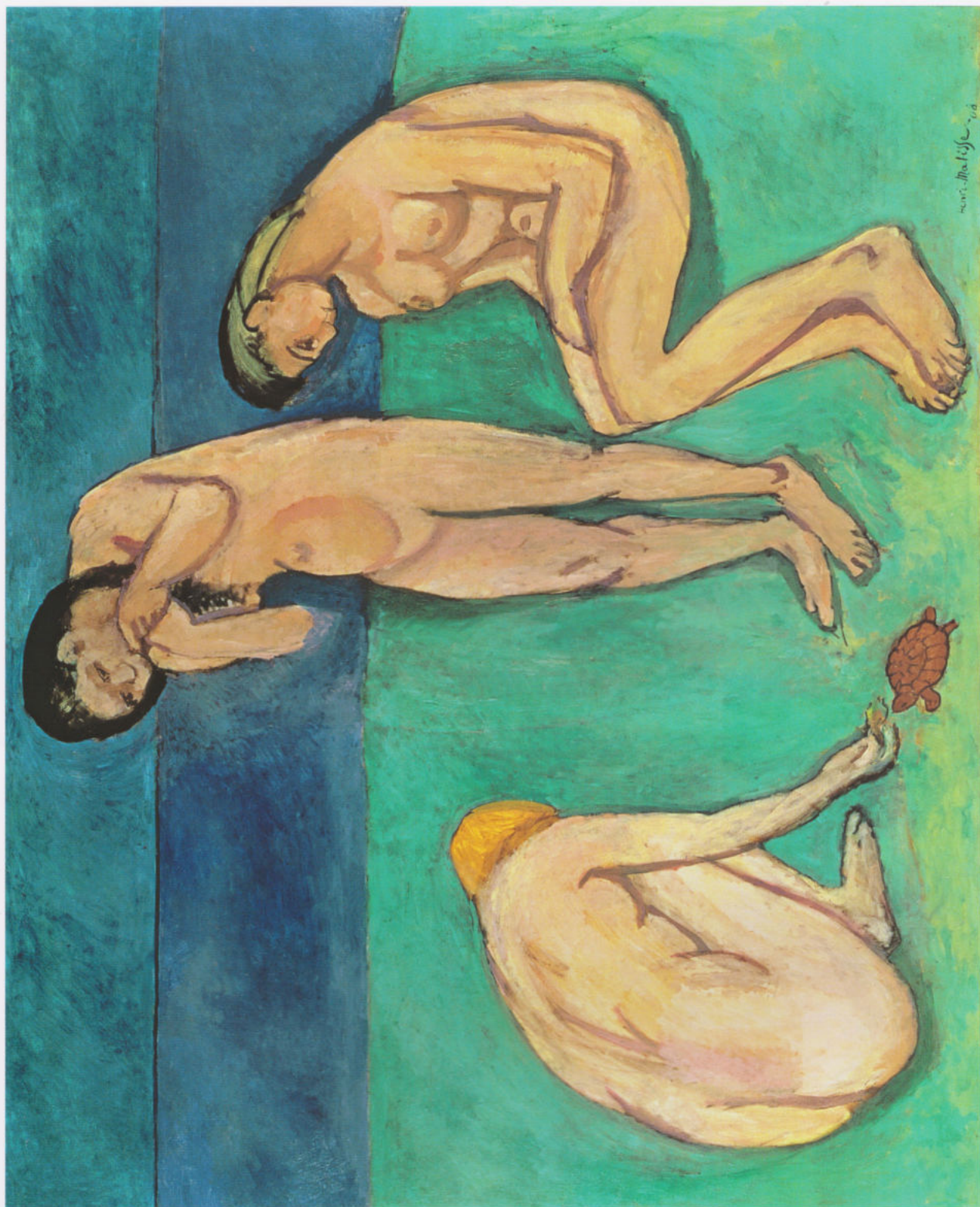


Plate 1.3.11 Henri Matisse, *Bathers with a Turtle*, 1908, oil on canvas, 182 x 221 cm. © Succession H Matisse/DACS, London 2007. Photo: © Saint Louis Art Museum, Missouri/The Bridgeman Art Library.



Plate 1.3.12 William-Adolphe Bouguereau, *Bathers*, 1884, oil on canvas, 201 x 129 cm. A. A. Munger Collection, 1901.458, The Art Institute of Chicago. Photo: © The Art Institute of Chicago.



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Plate 1.3.14 Paul Cézanne, *Academic Study of a Nude Male Model*, c.1865, black chalk on paper with white highlight, 31 x 49 cm. Fitzwilliam Museum, Cambridge. Photo: © Fitzwilliam Museum, Cambridge.



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Plate 1.3.17 Paul Cézanne, *A Modern Olympia*, 1873, oil on canvas, 46 x 55 cm. Musée d'Orsay, Paris. Photo: © RMN/ Hervé Lewandowski.



Plate 1.3.18 Constantin Guys, *Trois Femmes près d'un comptoir*, 1860, pen and wash with watercolour, 25 x 18 cm. Musée du Petit Palais, Paris. Photo: © Photothèque des Musée de la Ville de Paris/Pierrain.



Plate 1.3.19 Paul Cézanne, *Three Bathers*, 1875–77, oil on canvas, 31 x 33 cm. Private collection. Formerly collection of Henry Moore.

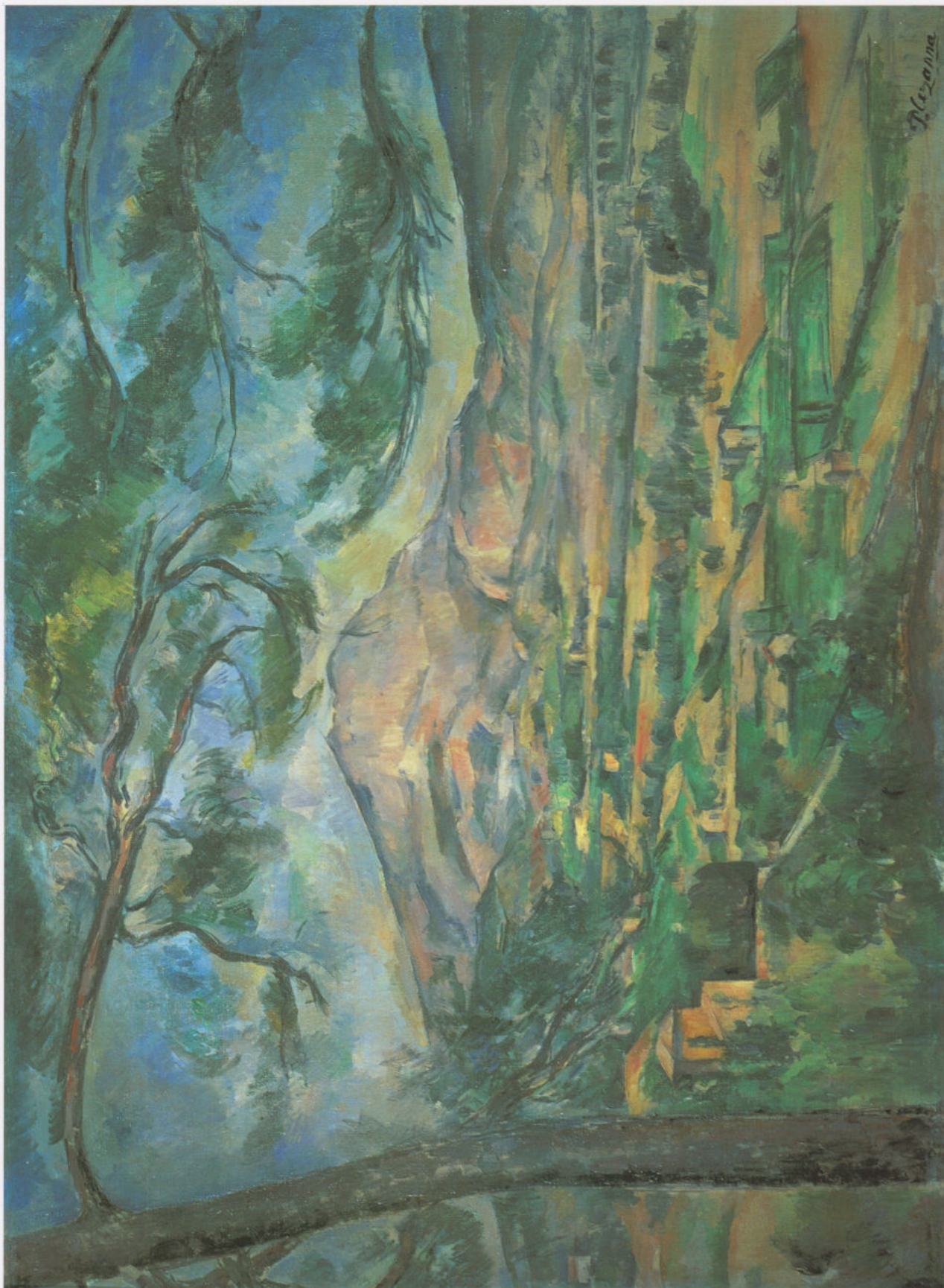


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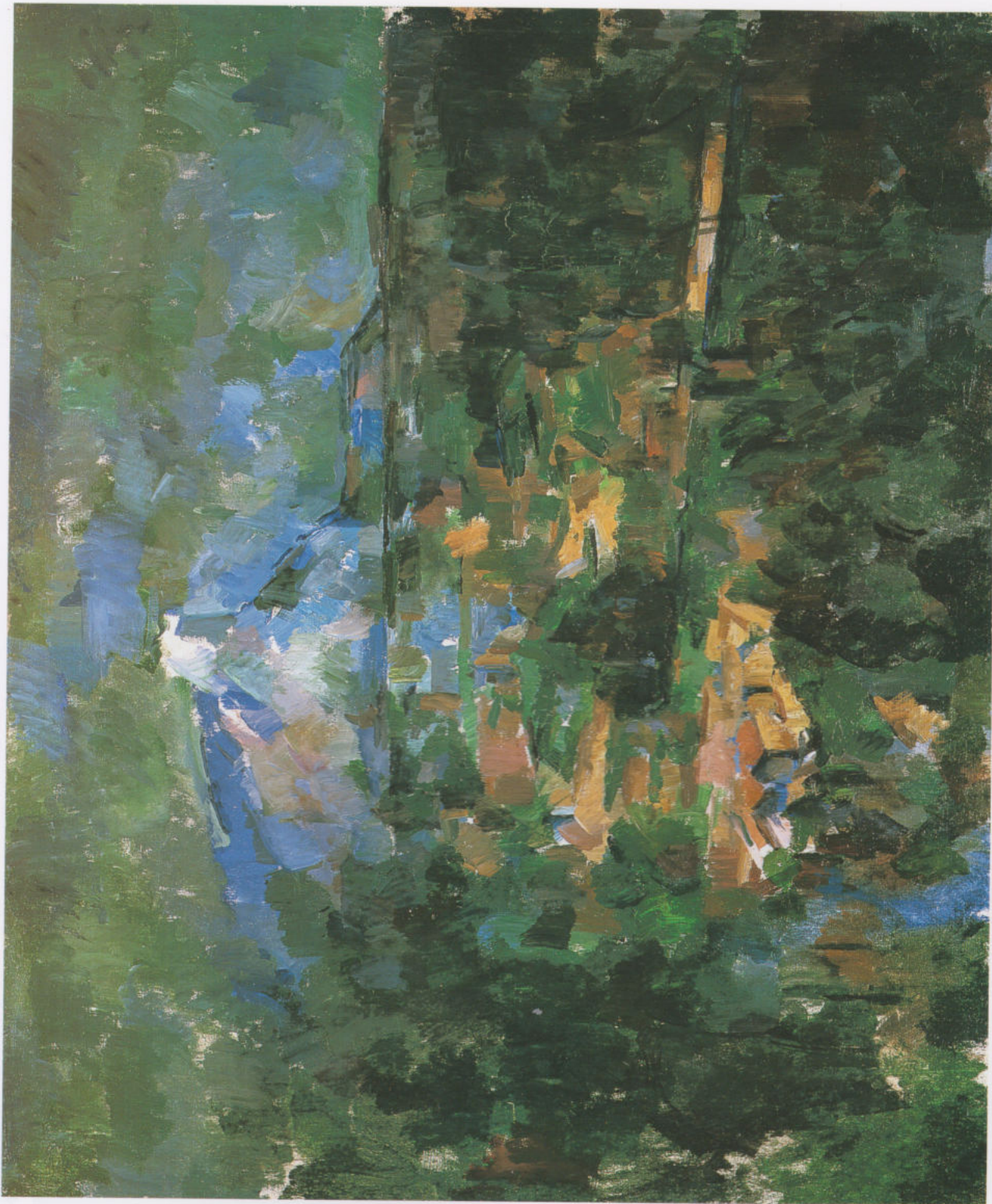


Plate 1.3.22 Paul Cézanne, *Mont Sainte-Victoire from Les Lauves*, 1904–06, oil on canvas, 60 x 72 cm. Kunstmuseum, Basel.
Inv. Nr. G 1955.12. Photo: Kunstmuseum Basel, Martin Bühler.



Plate 1.3.23 Paul Cézanne, *Diver in Moonlight*, 1867–70, pencil, watercolour and gouache on paper, 16 x 16 cm. National Museum of Wales, Amgueddfa Genedlaethol Cymru.

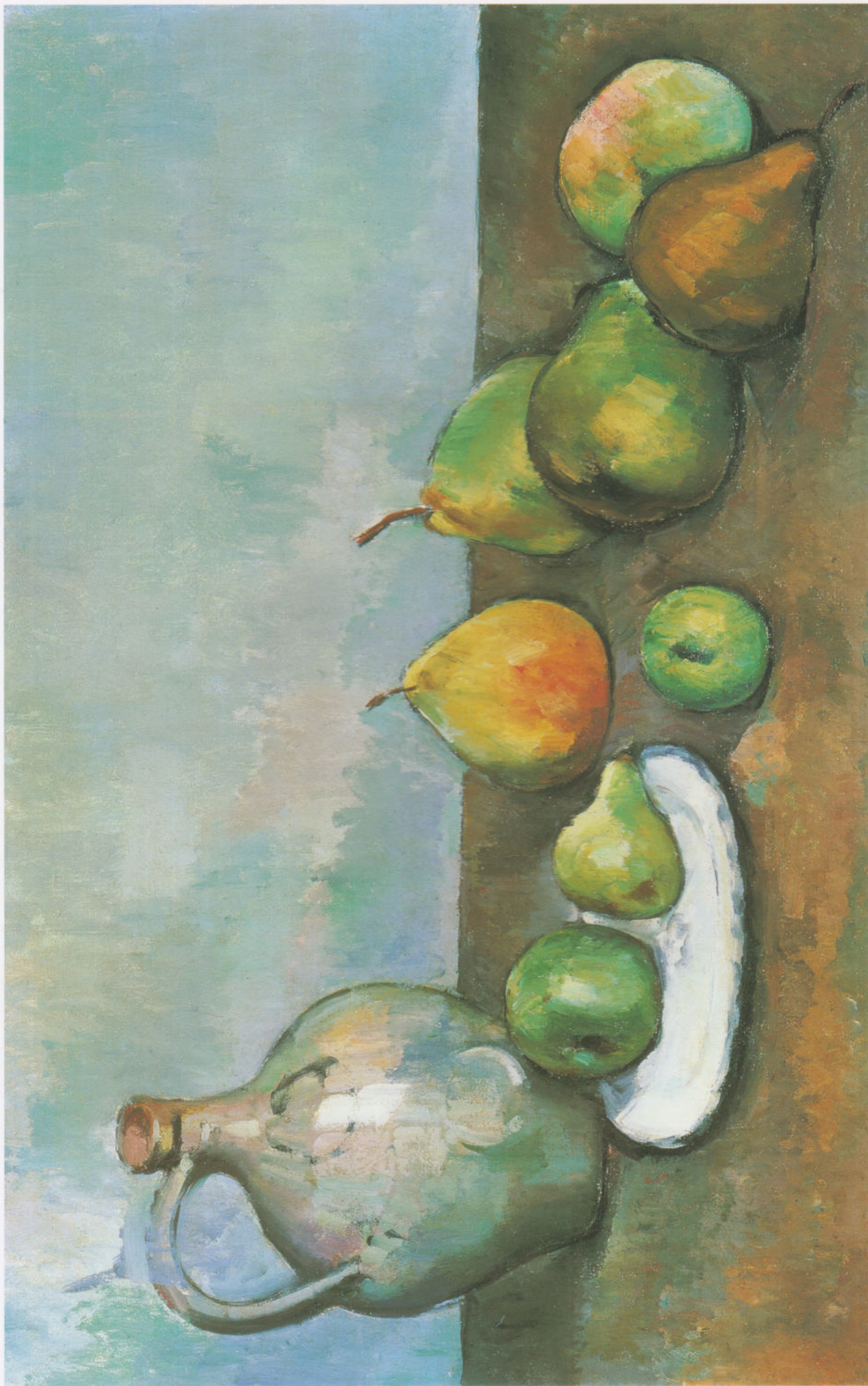


Plate 1.3.24 Paul Cézanne, *Jug and Fruit*, 1885–87, oil on canvas, 43 x 63 cm. Private Collection. Photo: © Lefevre Fine Art Ltd., London/The Bridgeman Art Library.

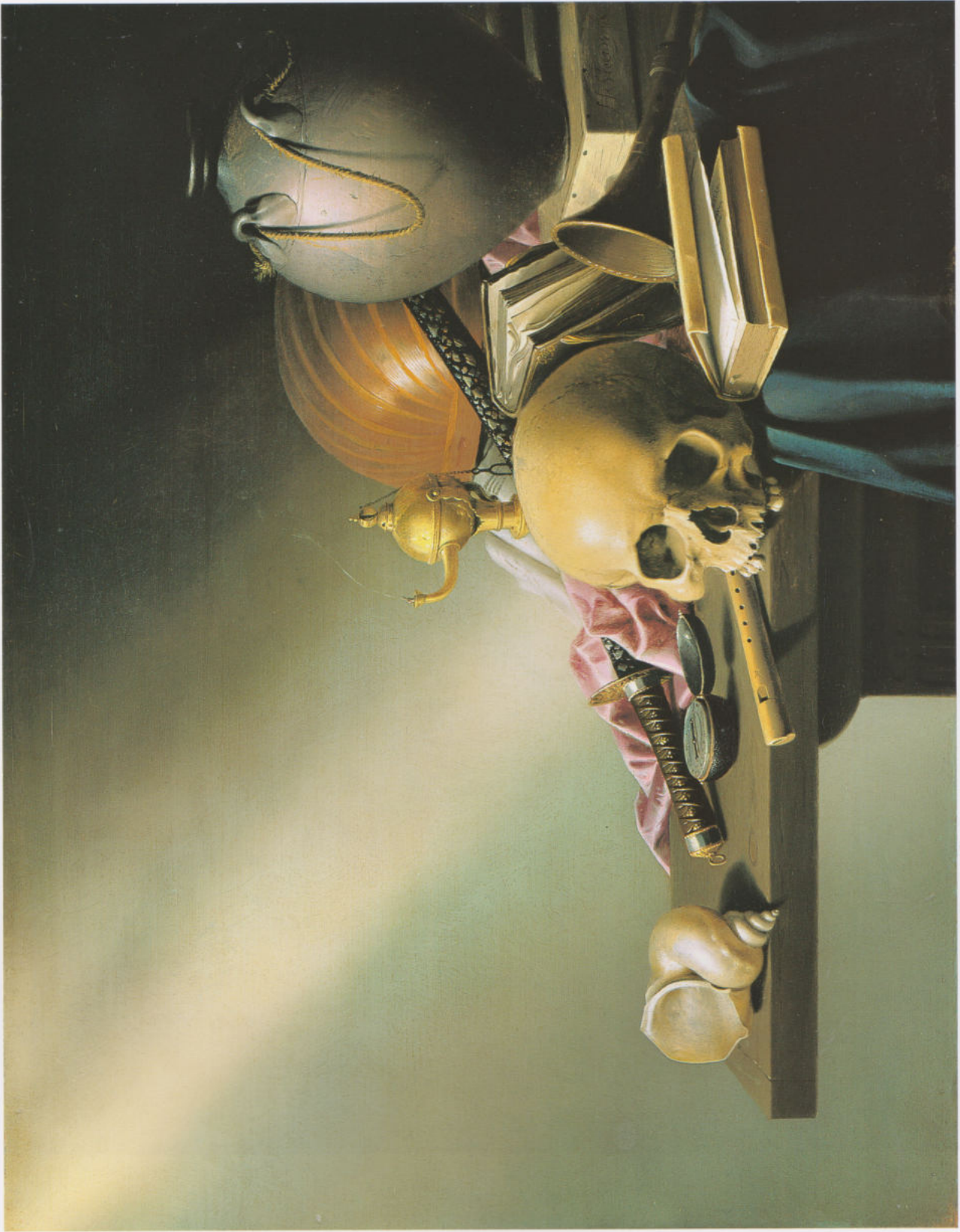


Plate 1.3.25 Harmen Steenwyck, *Still Life: an Allegory of the Vanities of Human Life*, c. 1650, oil on oak panel, 39 x 51 cm. National Gallery, London. Presented by Lord Savile, 1888. Photo: © The National Gallery, London.



Plate 1.3.26 Jacob van Hulstondt, *Still Life*, 1620–40, oil on panel, 42 x 50 cm. The J. Paul Getty Museum, Los Angeles.



Plate 1.3.27 Louise Moillon, *Still Life with Bowl of Curaçao Oranges*, 1634, oil on panel, 46 x 65 cm. F.1972.38.P. The Norton Simon Foundation, Pasadena.



Plate 1.3.28 Jean-Siméon Chardin, *The Buffet*, 1728, oil on canvas, 194 x 129 cm. Musée du Louvre, Paris. Photo: © RMN/Jean-Gilles Berizzi.



Plate 1.3.29 Jean-Siméon Chardin, *The Fast-Day Meal*, 1731, oil on copper, 33 x 41 cm. Musée du Louvre, Paris.
Photo: © RMN/Gérard Blot/Hervé Lewandowski.



Plate 1.3.30 Francisco de Zurbarán, *Still Life with Lemons, Oranges and a Rose*, 1633, oil on canvas, 84 x 131 cm (framed). F.1972.06.P. The Norton Simon Foundation, Pasadena.



Plate 1.3.31 Henri Matisse, *Still Life with Green Sideboard*, 1928, oil on canvas, 82 x 100 cm. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo: © CNAC/MNAM Dist. RMN/© Jacqueline Hyde. © Succession H Matisse/DACS, London 2007.

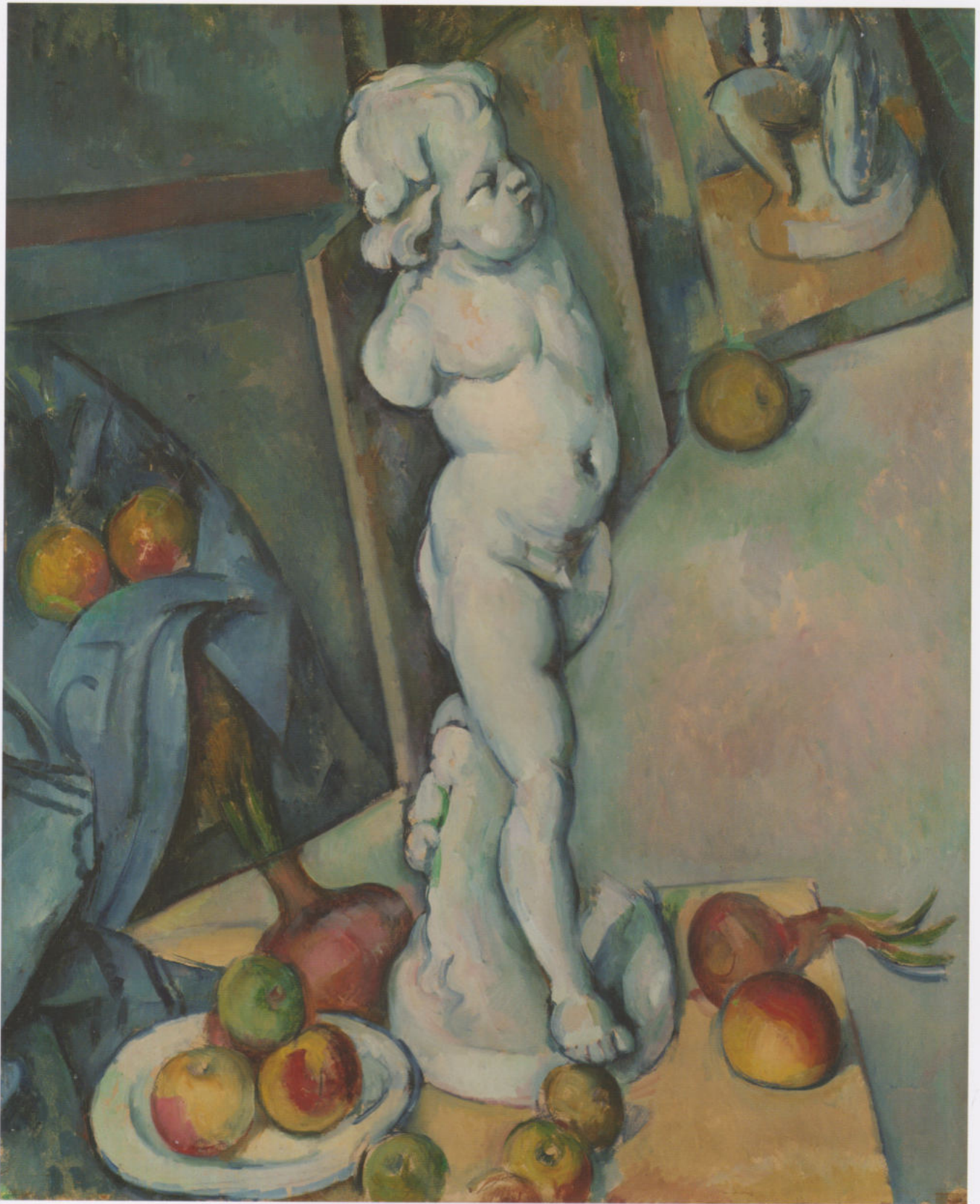


Plate 1.3.32 Paul Cézanne, *Still Life with Plaster Cast*, c.1894, oil on paper and mounted on panel, 71 x 57 cm. The Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London.



Plate 1.3.33 Paul Cézanne, *Still Life with Pot of Flowers and Pears*, 1880–90, oil on canvas, 46 x 56 cm. The Samuel Courtauld Trust, Courtauld Institute of Art Gallery, London.



Plate 1.3.34 Paul Cézanne, *Still Life with Apples*, 1893–94, oil on canvas, 66 x 82 cm. The J. Paul Getty Museum, Los Angeles.

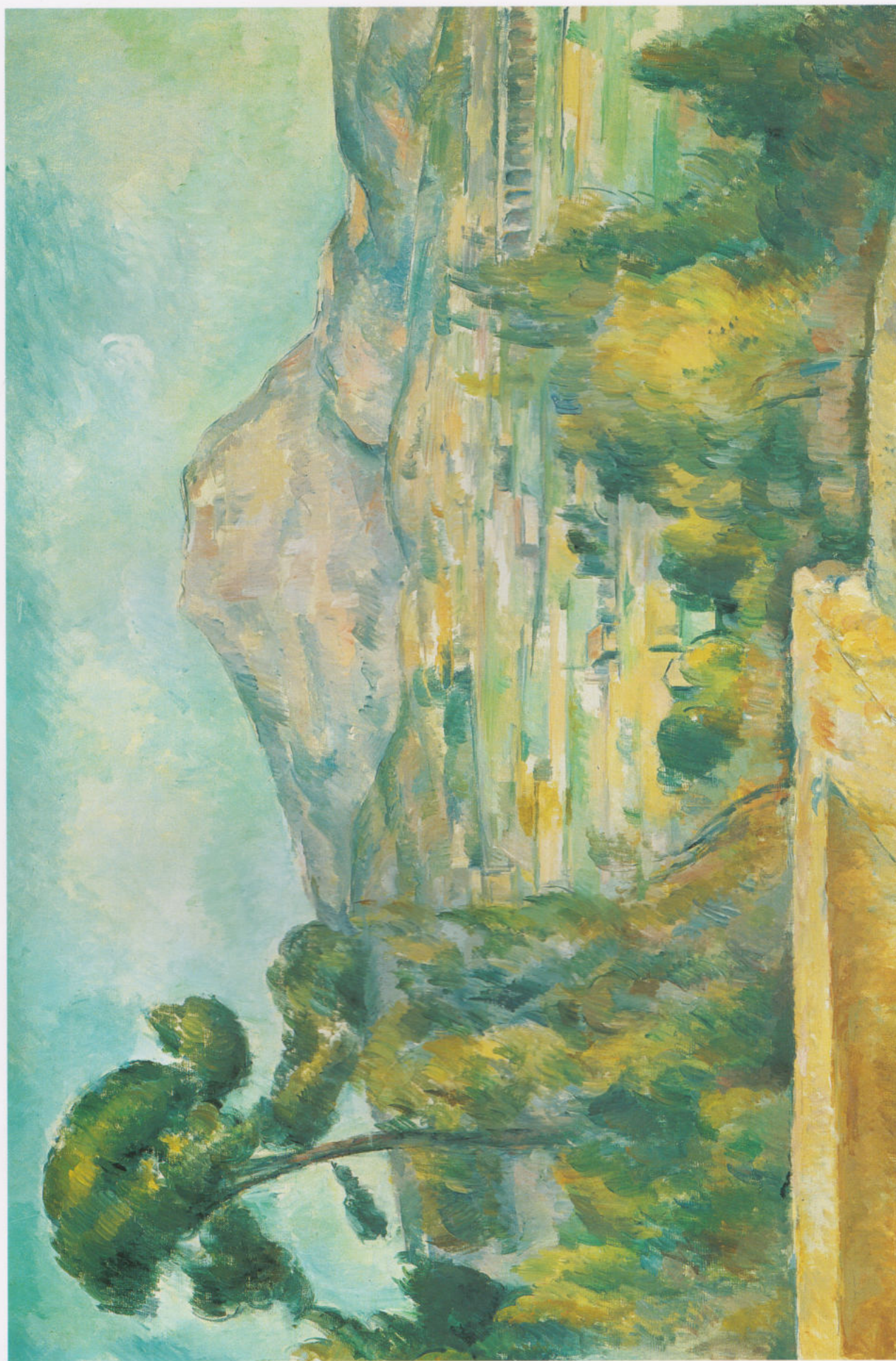


Plate 1.3.35 Paul Cézanne, *Landscape with Mont Sainte-Victoire*, c.1890, oil on canvas, 65 x 92 cm. Musée d'Orsay, Paris. Photo: © RMN / © Hervé Lewandowski.



Plate 1.3.36 Paul Cézanne, *The Grounds of the Chateau Noir*, c.1900-04, oil on canvas, 91 x 71 cm.
Tate Gallery, London (on loan from the National Gallery, London). Photo: © National Gallery, London.

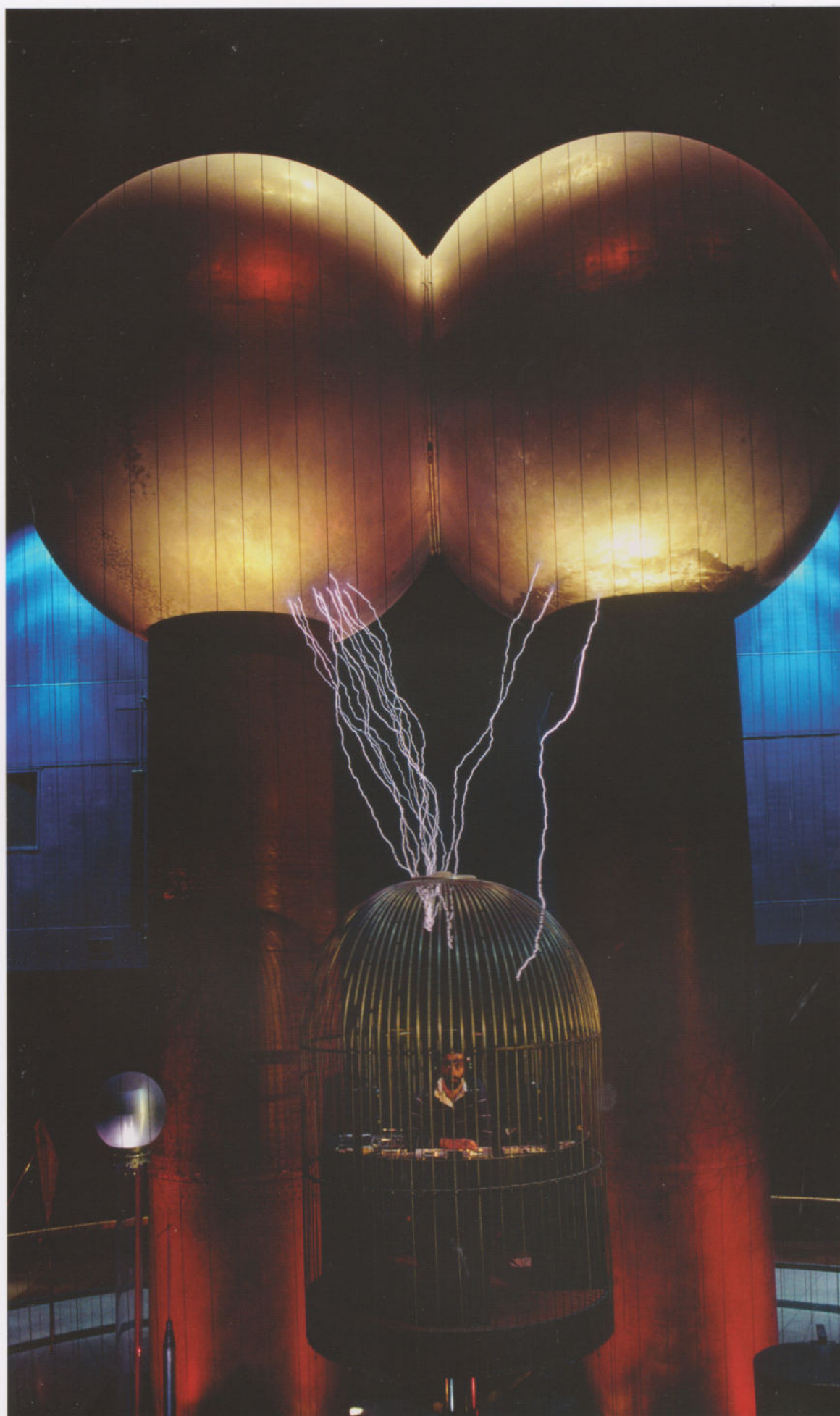


Plate 1.4.1 Faraday Cage with Van de Graaf generator. Boston Museum of Science, USA.
Photo: Peter Menzel/Science Photo Library.



Plate 1.5.1 Unknown artist, 'The Socialist competition transforms work into a matter of honour, glory and heroism', 1931, poster.
Photo: Photo12.com – JSR/DR.



Plate 1.5.2 Unknown artist, 'Moscow by Stalin' (1), poster. Photo: © Thomas Johnson/Sygma/CORBIS.



Plate 1.5.3 Unknown artist, 'Moscow by Stalin' (2), poster. Photo: © Thomas Johnson/Sygma/CORBIS.

СЛАВА БЕЛЫМОНУ СТАЛИНУ - 30 ЛЕТУ КОМУНИЗМА!

И ЗАСУХУ ПОБЕДИМ!

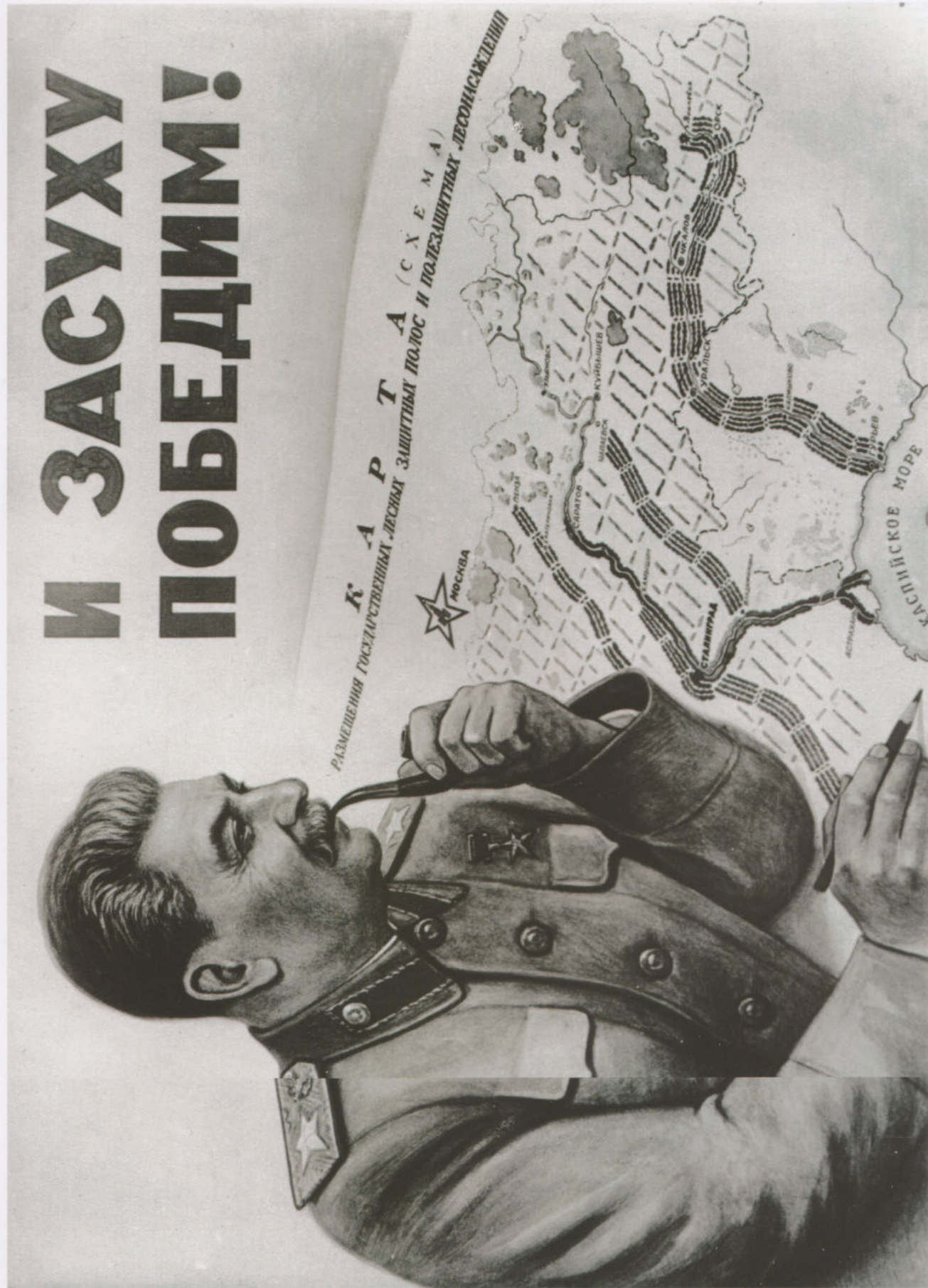


Plate 1.5.4 V. I. Govorkov, 'We will vanquish drought', 1950, poster. Photo: SCR Photo Library.



Plate 1.5.5 Metal folder with Stalin's portraits, 1949, State Historical Museum, Moscow. Inventory #: CN-56.



Plate 1.5.6 Unknown artist, 'Proletarians of all the Country, Unite!', carpet. State Historical Museum, Moscow. Inventory #: RP-1527.



Plate 1.5.7 Ink set for Stalin's seventieth anniversary from the military division 01773 with inscription 'To the Chief and Teacher of the Soviet People', 1949, made from ammunition. The State Central Museum of Contemporary History of Russia, Moscow. Inventory #: 16 1554.



Plate 1.5.8 Unknown artist, 'From the wives and workers of Kiev experimental plant', 1939, carpet. The State Central Museum of Contemporary History of Russia, Moscow. Inventory #: 16336/9.

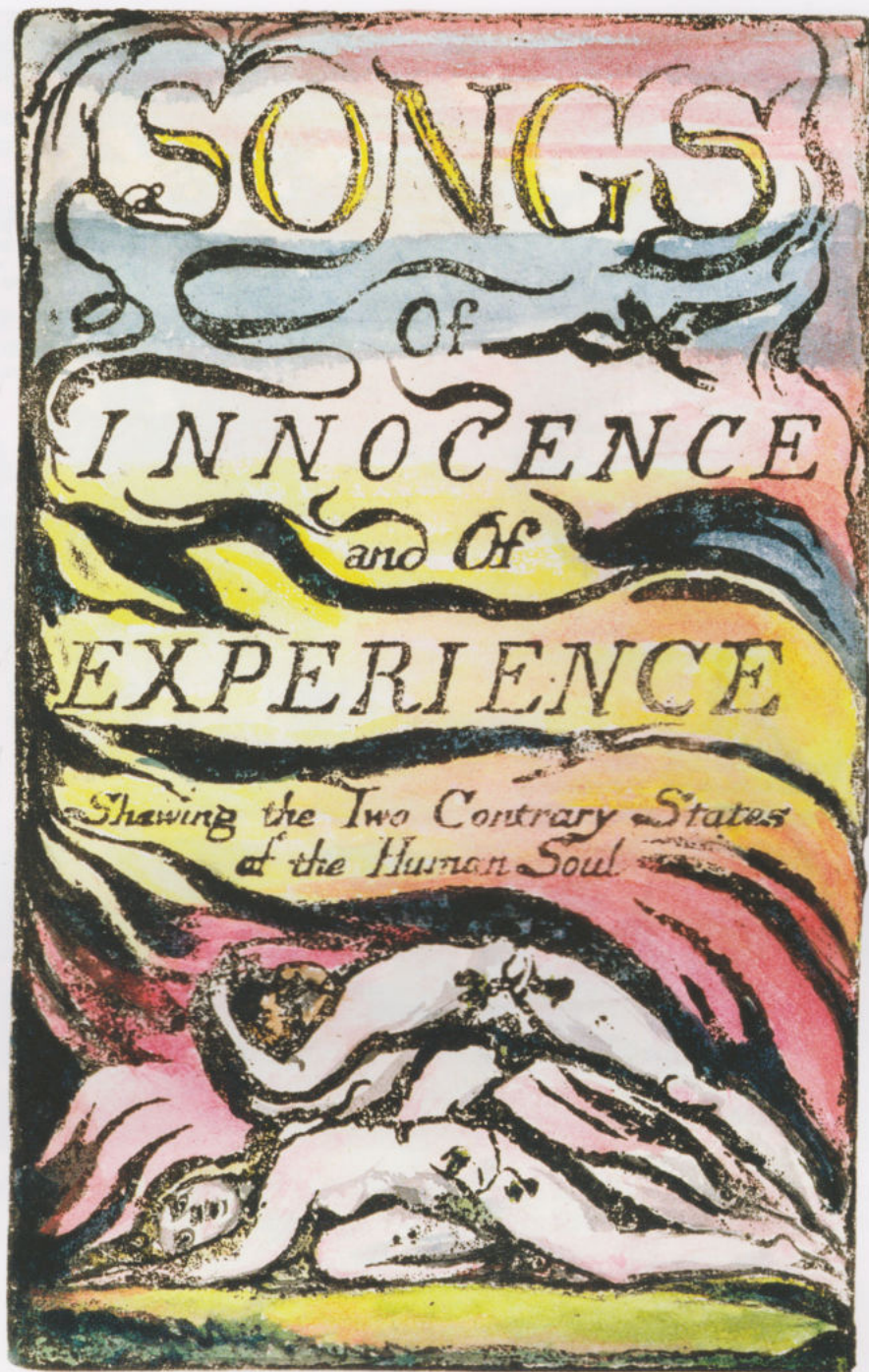


Plate 2.2.1 William Blake, title page from *Songs of Innocence and Of Experience*, c.1802–08, relief etching finished in ink and watercolour, 11 x 7 cm. Fitzwilliam Museum, Cambridge.
Photo: Bridgeman Art Library.



Plate 2.2.2 William Blake, 'The Fly', plate 41 from *Songs of Innocence and Of Experience*, c.1802–08, relief etching finished in ink and watercolour, 11 x 7 cm. Fitzwilliam Museum, Cambridge.
Photo: Bridgeman Art Library.

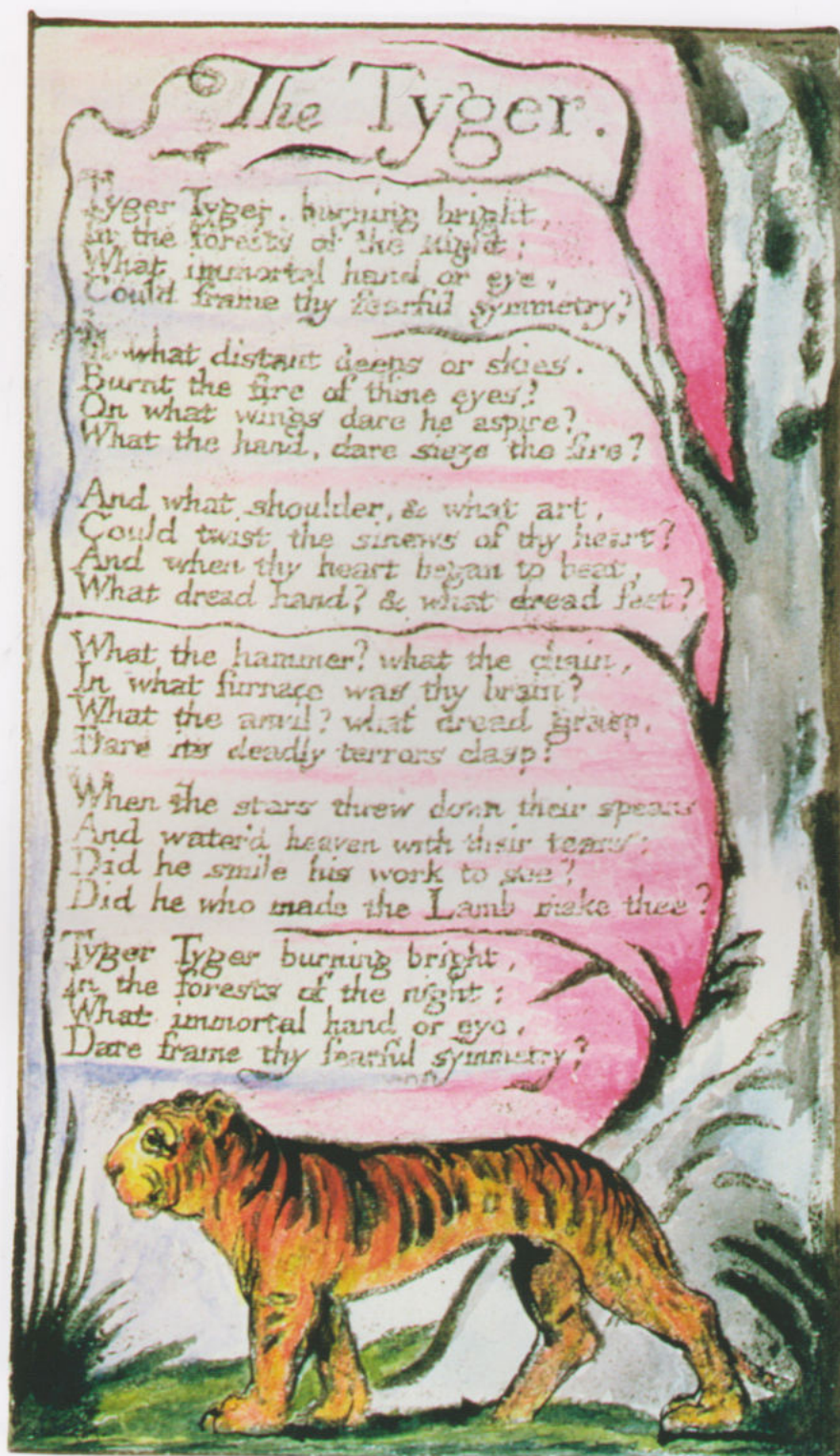


Plate 2.2.3 William Blake, 'The Tyger', plate 43 from *Songs of Innocence and Of Experience*, c.1802–08, relief etching finished in ink and watercolour, 11 x 7 cm. Fitzwilliam Museum, Cambridge.
 Photo: Bridgeman Art Library.



Plate 2.2.4 William Blake, 'The Lamb', plate 7 from *Songs of Innocence and Of Experience*, c.1789–94, relief etching finished in pen and watercolour, 11 x 7 cm. Fitzwilliam Museum, Cambridge.
Photo: Bridgeman Art Library.

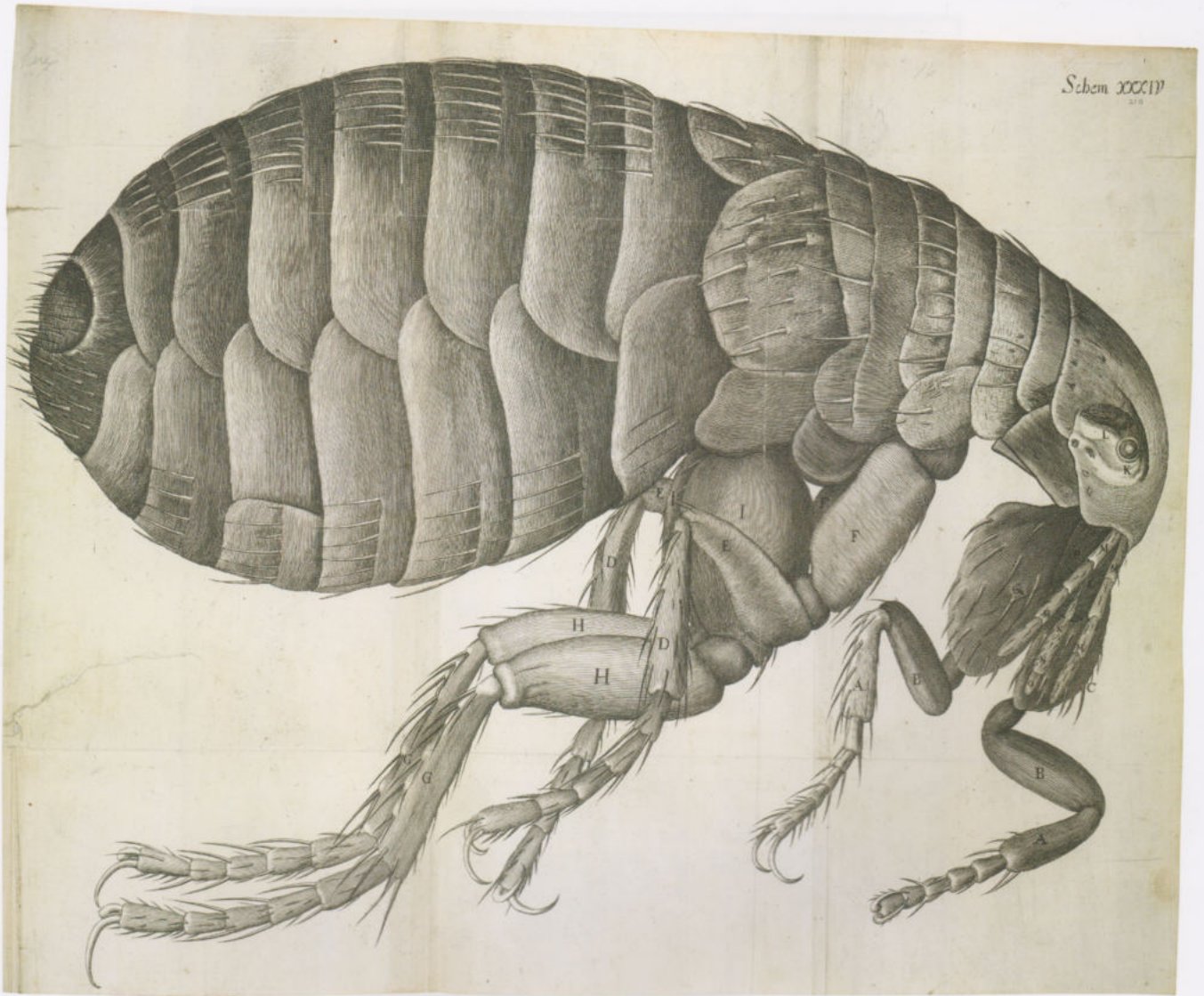


Plate 2.2.5 Robert Hooke, 'A Flea', engraving from Hooke, R. (1665) *Micrographia, or some physiological descriptions of minute bodies made by magnifying glasses, with observations and inquiries thereupon*, London, Martyn and J. Allestry. British Library, London, 435.e.19. Photo: The British Library.



Plate 2.2.6 Workshop of the Boucicaut Master, miniature painting showing the battle of Crécy between the English and the French (26 August 1346) from the illuminated manuscript *Grandes Chroniques de France*, c.1415. British Library, London, Cotton Nero E. II pt.2 f.152v. Photo: The British Library.

computat enim amorem p[er]stine delectationis in dolorem contritionis. Ecce qualiter p[er] naturam uolucrum doceri potest uita religi-

De miluo. osorum.



Miluus mollis et uirib[us] et uolatu quasi mollis auis. unde et nuncupat[ur] rapacissimum. t[ame]n et semp[er] domesticis auib[us] insidiatur. Sicut enim in libro ethimologiarum ysidori legit[ur]. miluus a molli uolatu nominat[ur]. Est enim miluus moll uirib[us]. Illos au[tem] mil-

uus significat quos mollices uoluptates temptant. Quidam enim miluus uescit[ur]. q[uod] carnalib[us] desidijs uoluptuosi delectant[ur]. Circa coquinas et macella miluus assidue uolat. ut siquid crude carnis ab eis piciat foris. ueloci[us] rapiat. Hoc enim miluus eos nob[is] innuit. quos cura uentris sollicitos reddit. Q[ui] g[er] hui[us] mundi sunt. uoluptuosa querunt. macella frequentant et coquim[en]t inbiant. Miluus timidus e[st] in magnis. audax in minimis. Siluestres uolucres rape non audet. domesticas aut[em] insidiari solet. Insidiat[ur] pullis ut illos rapiat. et quos incautos reppit. ueloci[us] necat. Sic molles et uoluptuosi teneros pullos rapiunt. q[uia] simplices et indiscretos suis morib[us] aptant. et ad p[er]uos usus p[er]trahunt. Superos lente uolando incautos decipiunt. dum eos blandis sermonib[us] adulando seducunt. Ecce quom[od]o uolucres q[ui] ratione carent p[er]uos homines et ratione intentos p[er] exempla p[er]uerse opationis docent.

De psitaco

Sola india mittit auem psitacum colore uiridi torque p[er]nicea. g[ra]ndi lingua. et ceteris auib[us] lacioze. unde et articulat[ur] uerba exp[re]mit. ita ut si eam non uidis. homine[m] loq[ui] putes.



Plate 2.2.8 David Herbert Lawrence, *The Lizard*, 1928, watercolour, 30 x 22 cm. Lost original. Photo: © Keith Sagar.



Plate 2.4.1 Joseph Mallord William Turner, *The Burning of the Houses of Lords and Commons, October 16, 1834, 1834 or 1835*, oil on canvas, 92 x 123 cm. Philadelphia Museum of Art, M1928-1-41. Photo: Philadelphia Museum of Art: The John Howard McFadden Collection, 1928.



Plate 2.4.2 Hardwick Hall, Derbyshire, built in sixteenth century. Photo: © NTPL/Mike Williams.

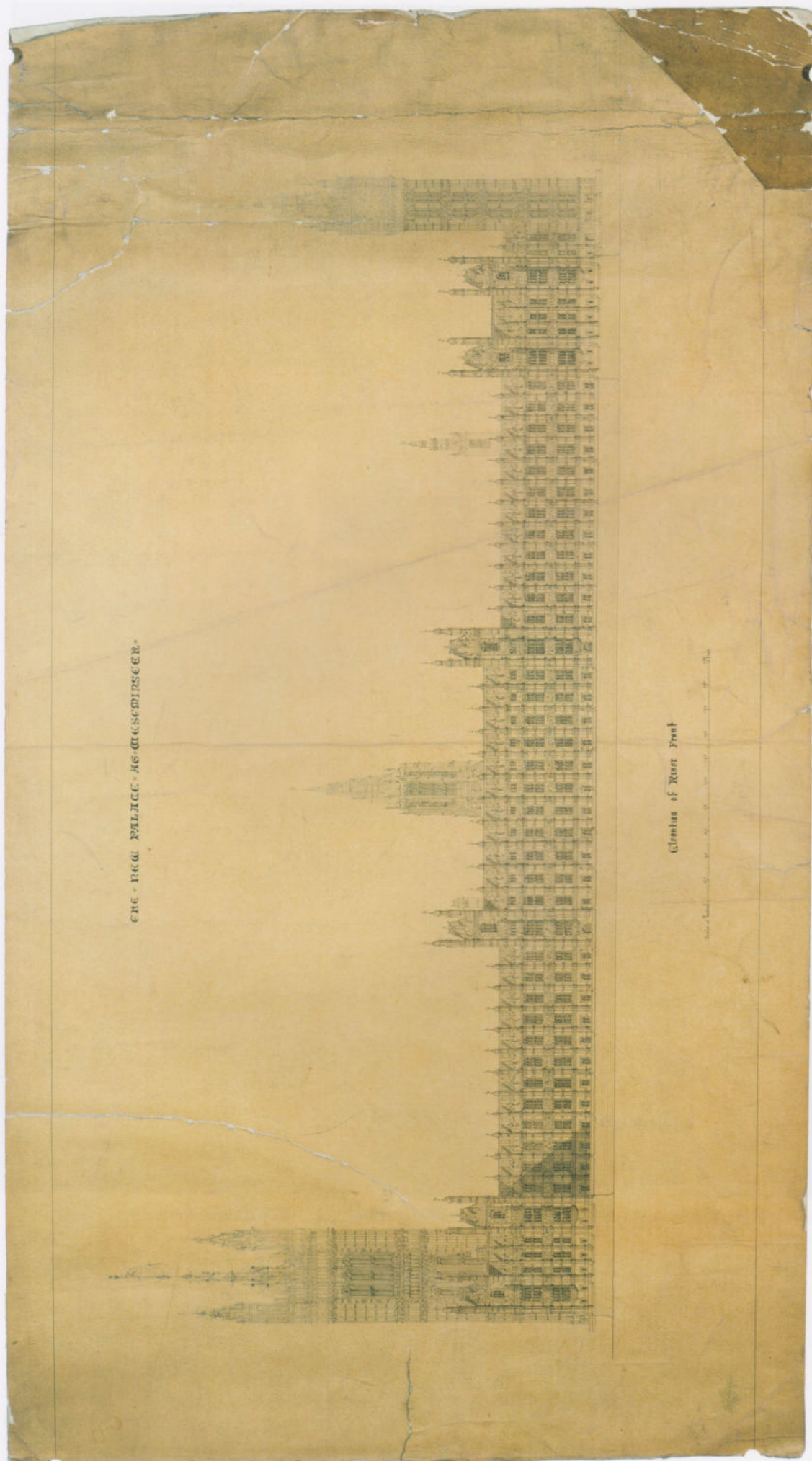


Plate 2.4.3 Charles Barry, *Elevation of the River Front*, adopted competition design for the new Houses of Parliament, 1836, drawing. RIBA Library, London, 12337.
Photo: RIBA Library Drawings and Archives Collections.



Plate 2.4.4 John Chessel Buckler, *Perspective of the River Front*, competition design for the new Houses of Parliament, which was awarded second prize, 1835. The National Archives, Kew, WORK29/47. Photo: The National Archives UK.

FONTHILL ABBEY.

Plate II.



Engraved by J. Martin

Lithographed by T. Agnew

VIEW OF THE WEST, & NORTH FRONTS.

From the End of the Clerk's Walk

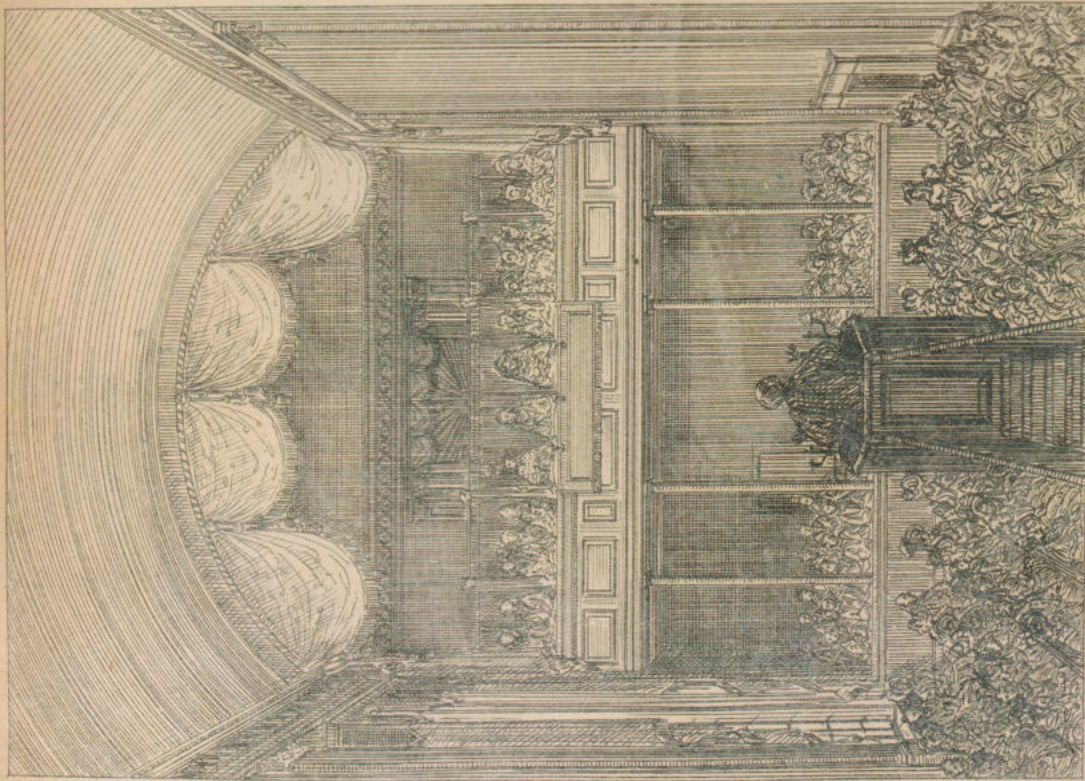
Published June 1st 1823 by J. Martin, Stationer

Plate 2.4.5 T. Higham after J. Martin, 'Fonthill Abbey, View of the West and North Fronts from the End of the Clerk's Walk', lithograph from Rutter, J. (1823) *Delineations of Fonthill and its Abbey*, London, plate xi, p. 66. The British Library, London. 191.e.6. Photo: © The British Library Board. All Rights Reserved.

British Library
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Fonthill Abbey

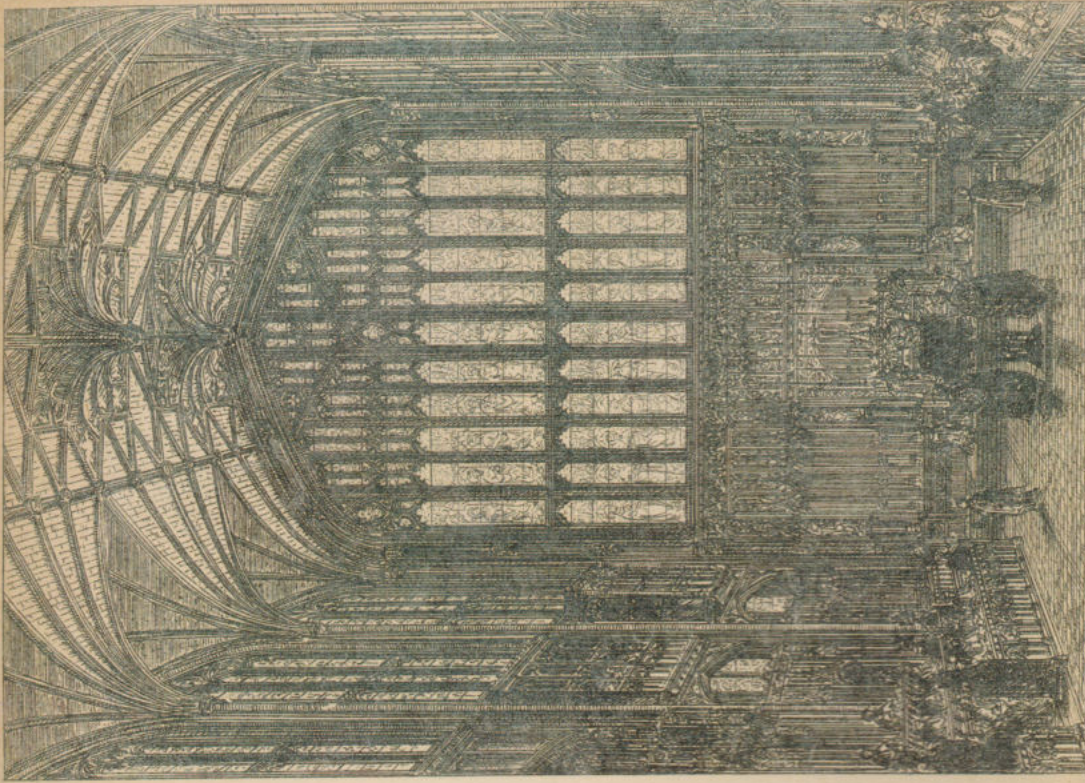


Plate 2.4.6 Chamber of the House of Lords, Palace of Westminster, looking towards the throne, completed 1847. Photo: Derry Moore Photography.



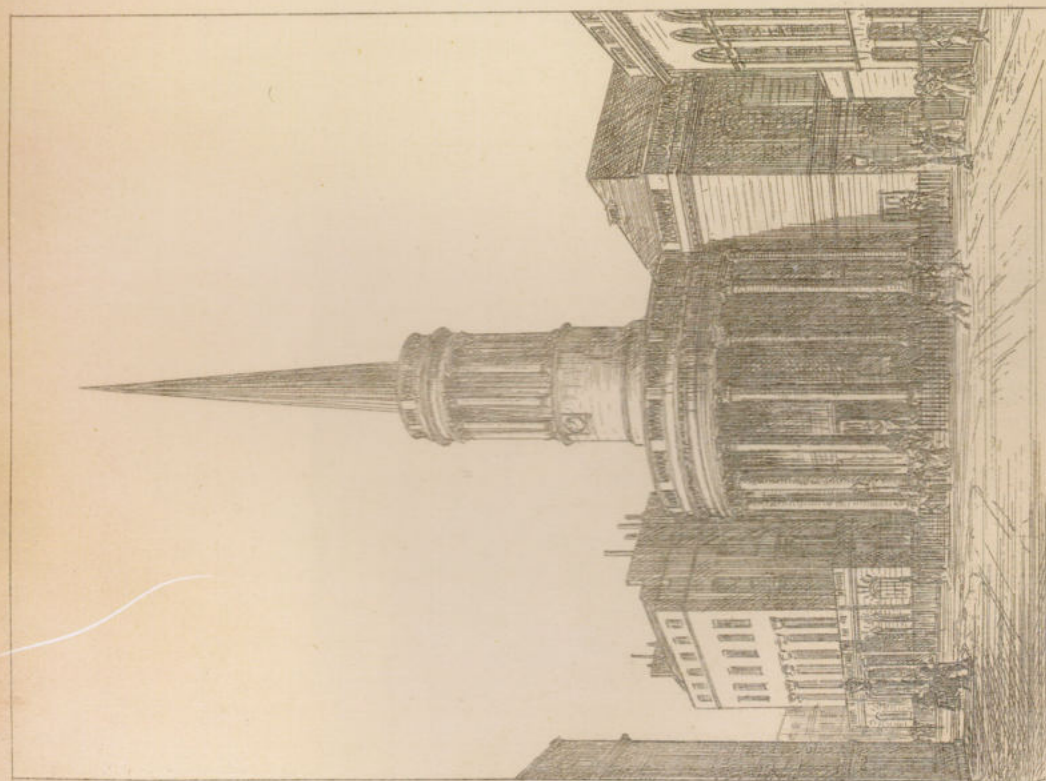
CHAPEL ROYAL BRIGHTON

CONTRASTED ROYAL CHAPELS

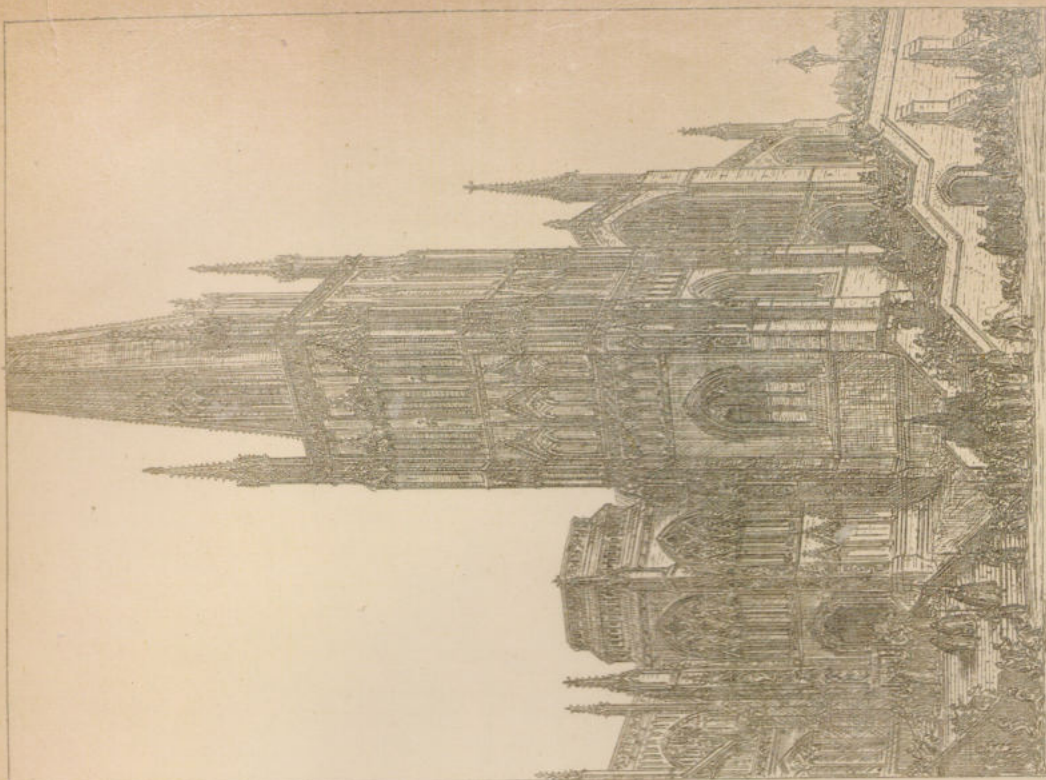


ST GEORGE'S CHAPEL WINDSOR

Plate 2.4.7 A.W.N. Pugin, 'Contrasted Royal Chapels', etching from Pugin, A.W.N. (1836) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day; shewing the present decay of taste*, London. British Library, London, 560* .d.32. Photo: © The British Library Board. All Rights Reserved.



ALLSOVLS CHVRCH LANGHAM PLACE
JOHN NASH ESQ ARCHT



REDCLIFFE CHVRCH BRISTOL
CONTRASTED PAROCHIAL CHVRCHES

Plate 2.4.8 A.W.N. Pugin, 'Contrasted Parochial Churches', etching from Pugin, A.W.N. (1836) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day: shewing the present decay of taste*, London. British Library, London, 560*.d.32. Photo: © The British Library Board. All Rights Reserved.



Plate 2.4.9 A.W.N. Pugin, 'Contrasted Chapels', etching from Pugin, A.W.N. (1836) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day; shewing the present decay of taste*, London. British Library, London, 560*.d.32. Photo: © The British Library Board. All Rights Reserved. Despite being labelled as 'St Pancras Chapel' this is, in fact, St Mary, Somers Town, 1822-26 by W. and H.W. Inwood.

OPEN COMPETITION

TO YOUTHFUL UNEMPLOYED AND ASPIRING ARCHITECTS

A CHVRCH TO CONTAIN 8000 SITTINGS.
GOTHIC OR ELISABETHAN
ESTIMATE MUST NOT EXCEED £1500. AND STYLE PLAIN

EACH CANDIDATE
MUST SEND
4 ELEVATIONS 3 SECTIONS
PLANS AND 3 PERSPECTIVE
VIEWS



TEMPLE OF TASTE AND ARCHITECTURAL REPOSITORY

COMPO FRONTS FORWARDED TO ALL PARTS of the KINGDOM
BY STEAM CONVEYANCE ON THE SHORTEST NOTICE.

PLACES AND SITUATIONS

CAST IRON
TRACY CAPS
GOTHIC VERANDA
TUDOR RAILINGS
—AND—
NORMAN GOTHIC
GARDEN SEATS
FOR SALE AT
REDUCED PRICES
ALL
NEW PATTERNS

ANYONE WANT
 WITH BEING ASSOCIATED
 WITH ME
 BEING IN THE
 AN ERAND WOD
 FOR AN OFFICE WHO CAN
 DESIGN OCCASIONALLY
 -ANYONE WANT
 WERE UNDERSTAND ANY
 WORKING WOULD LIKE TO
 GO FOR YEARS INTO AN
 OFFICE TO LEARN THE
 TRADE AND ALSO
 IN THE ARCHITECTURAL BUSINESS
 AN ARCHITECT
 HAS A VACANCY IN HIS
 OFFICE FOR 1971-11
 TALENT OF CONSEQUENCE
 PREMIUM REQUIRED 2504
 -WANTED
 A WYOMIN TO PRICE OUT
 A DESIGN
 IN AN EMERENT OFFICE
 -WANTED
 A MAN IN 30 INCOME
 FOR CONSTRUCTION
 CONSTRUCTION DRAWINGS

DESIGNS PREPARED ESTIMATES AND SUPERINTENDANCE
AT 1 1/2 PER CENT III

A LARGE QUANTITY OF COTHIC CORNICES
LVST PRESSED OVT FROM 6° PER YARD

MECHANICS INSTITUTE
A LECTURE ON
A NEW DESIGNING MACHINE
CAPABLE OF MAKING
1000 CHANGES WITH THE SAME
SET OF ORNAMENTS.
BY A COMPOSITION MAKER

BUILDINGS OF EVERY
DESCRIPTION
ALTERED INTO
GOTHIC OR GREEK

SHORTLY	WILL BE P	BLISHED
ARCHITECTURE	MADE	EASY
EVERY MAN	HIS OWN	ARCHITECT
	BY WHICH	

HOUSE OF CALL
FOR
STUDENTS

ATTENDANCE
FROM
10 A.M. 4
EVERY DAY
AND
ON SUNDAYS
AFTER
CHURCH

ON
MODERATE TERMS
TERRACE FRONTS DESIGNED.

GENTLEMEN AMATEURS
MAY EASILY ACQUIRE EVERY
INFORMATION RELATING
TO DESIGN AND CONSTRUCTION

2ND HAND
DESIGNS BOUGHT
AND BEST
PRICE
ALLOWED
FOR
WASTE PAPER

DESIGN AND PRACTICE
FIRST PUBLISHED
THE DESIGNERS RECKONE
BY WHICH
THE ORNAMENTS AND STYL
OF CHURCHES
MAY BE REGULATED FROM
A PRACTICAL GUIDE

A LARGE ASSORTMENT OF
SELECTED DESIGNS
SELLING CONSIDERABLY UNDER PRIME COST

THIS ILLUSTRATION

OF THE PRACTISE OF ARCHITECTURE IN THE 19TH CENTURY ON NEW IMPROVED AND CHEAP PRINCIPLES
IS DEDICATED WITHOUT PERMISSION TO

THE TRADE

Plate 2.4.10 A.W.N. Pugin, 'This Illustration of the Practise of Architecture in the 19 Century on New Improved and Cheap Principles is dedicated without Permission to The Trade', etching from Pugin, A.W.N. (1836) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day; shewing the present decay of taste*, London. British Library, London, 560*.d.32.
Photo: © The British Library Board. All Rights Reserved.



THE SAME TOWN IN 1840.

1. St. Michael's Tower, rebuilt in 1750. 2. New Passage Bridge & Pleasure Grounds. 3. The New Jail. 4. Gas Works. 5. Lunatic Asylum. 6. Iron Works & Ruins of St. Maria Abbey. 7. St. Evans' Chapel. 8. Baptist Chapel. 9. Unitarian Chapel. 10. New Church. 11. New Town Hall & Concert Room. 12. Wesleyan Antislavery Chapel. 13. New Christian Society. 14. Quakers Meeting. 15. Socialist Hall of Science.



Catholic town in 1440.

1. St. Michael on the Hill. 2. Queen's Croft. 3. St. Thomas's Chapel. 4. St. Maria's Abbey. 5. All Saints. 6. St. John's. 7. St. Peter's. 8. St. Andrew's. 9. St. Maria. 10. St. Edmund's. 11. Grey Friars. 12. St. Outhorn. 13. Guild hall. 14. Priory. 15. St. Olave's. 16. St. Botolph's.

Plate 2.4.11 A.W.N. Pugin, '[Contrasted Towns] Catholic town in 1440. The same town in 1840', lithograph from Pugin, A.W.N. (1841) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day; shewing the present decay of taste*, London. British Library, London, 560*.d.33. Photo: © The British Library Board. All Rights Reserved.

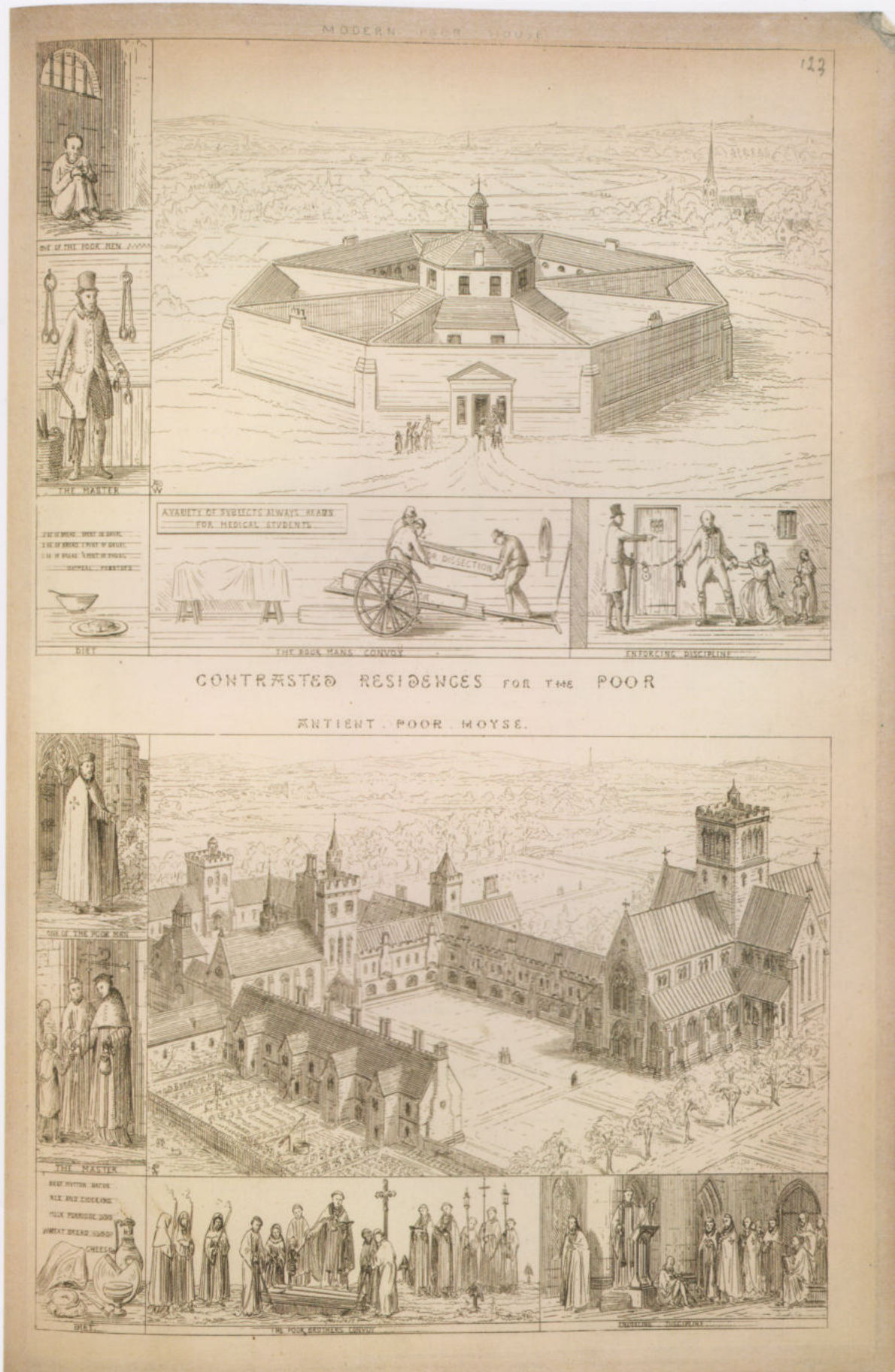


Plate 2.4.12 A.W.N. Pugin, 'Contrasted Residences for the Poor', lithograph from Pugin, A.W.N. (1841) *Contrasts, or, a parallel between the noble edifices of the fourteenth and fifteenth centuries and similar buildings of the present day; shewing the present decay of taste*, London. British Library, London, 560*.d.33. Photo: © The British Library Board. All Rights Reserved.

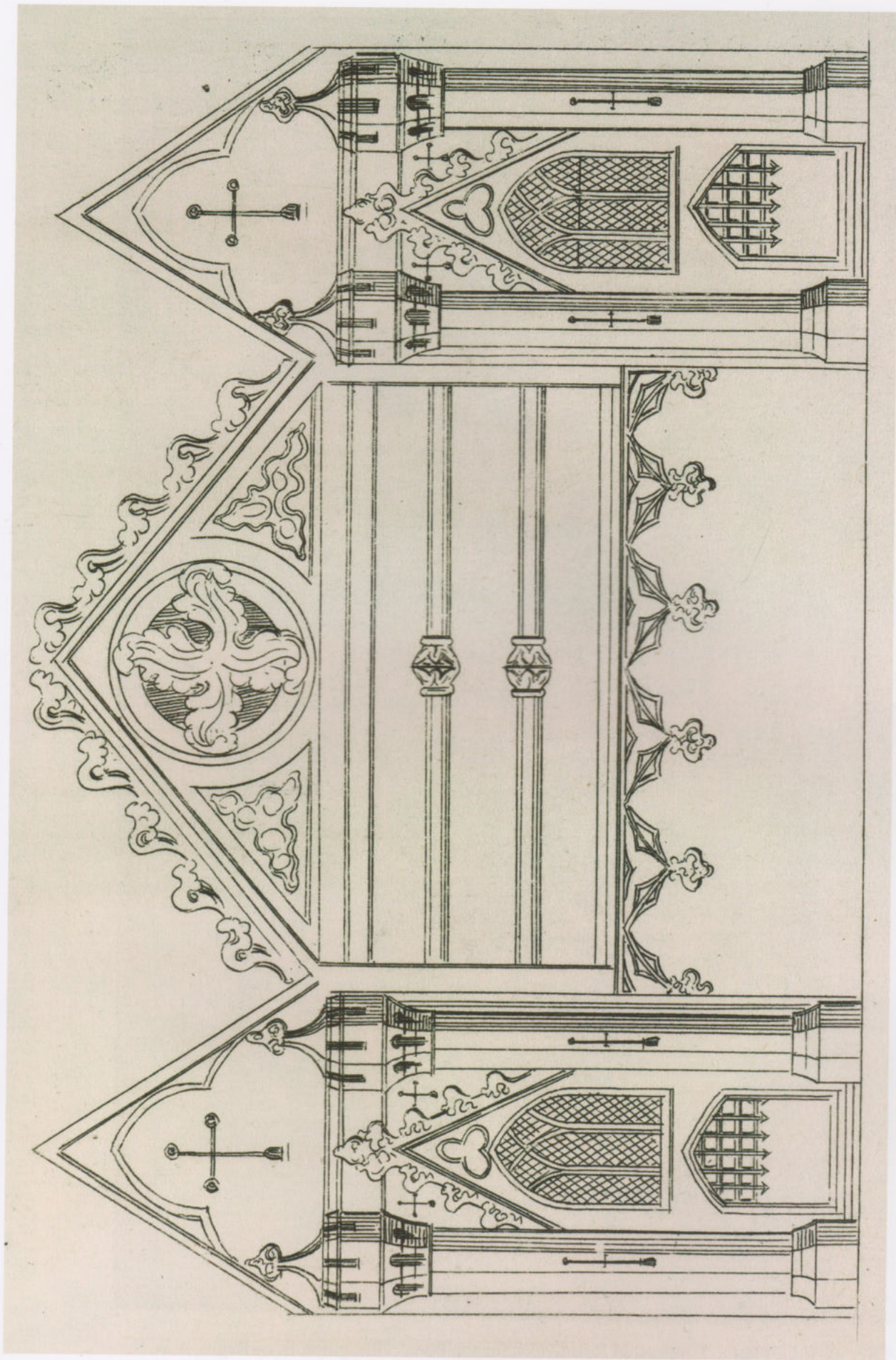


Plate 2.4.13 A.W.N. Pugin, 'New Sheffield pattern for a modern Castellated Grate', engraving from Pugin, A.W.N. (1841) *The True Principles of Pointed or Christian Architecture*, London, John Weale, p. 23. British Library, London, 786.k.29. Photo: © The British Library Board. All Rights Reserved.

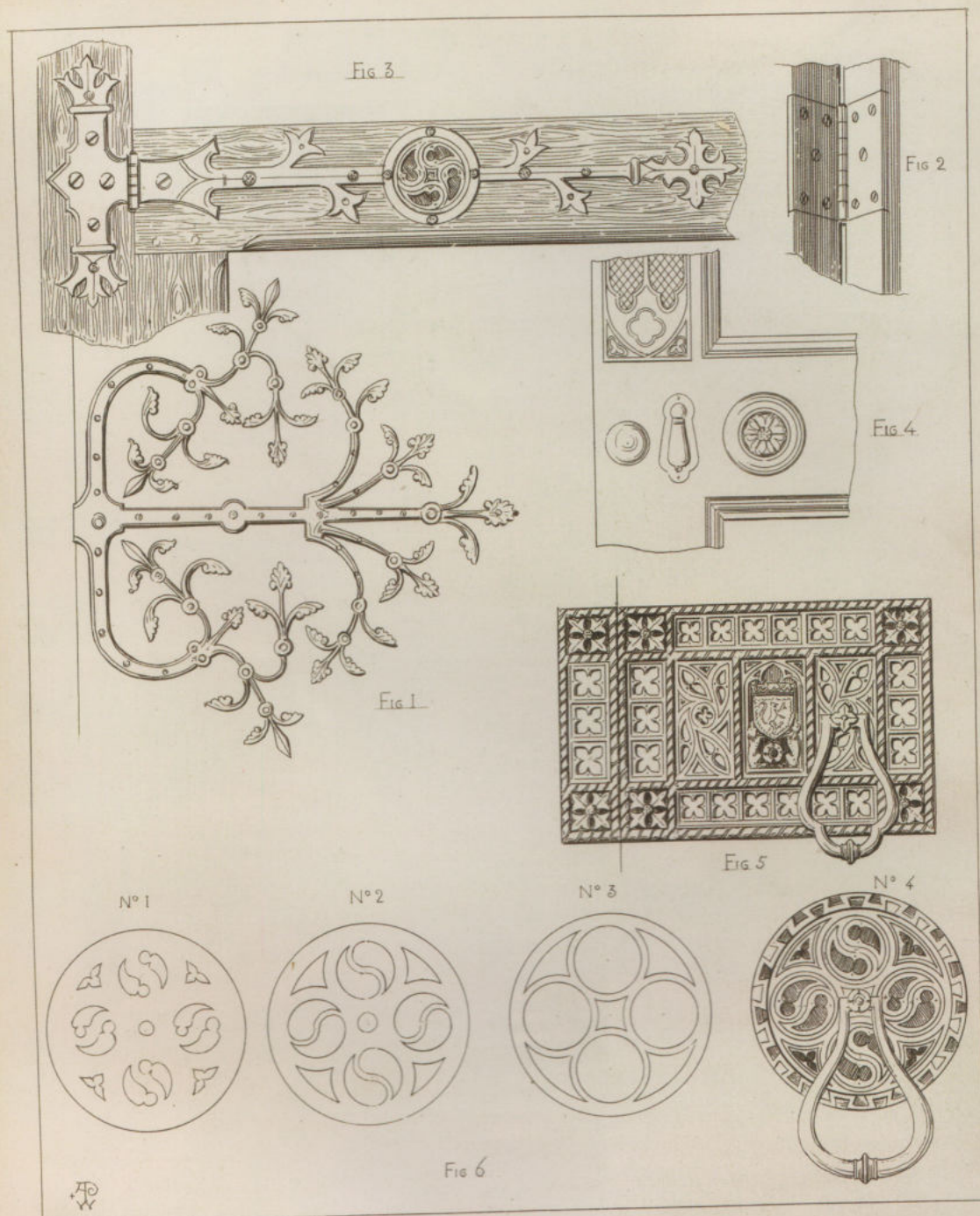


Plate III.

London. Published by John Weale, 59, High Holborn, 1841.

Plate 2.4.14 A.W.N. Pugin, 'Plate III', engraving from Pugin, A.W.N. (1841) *The True Principles of Pointed or Christian Architecture*, London: John Weale. British Library, London, 786.k.29. Photo: © The British Library Board. All Rights Reserved.



Plate 2.4.15 Bernt Notke, rood screen, 1470-77, oak. Lübeck Cathedral. Photo: Helge Schenk, Hamburg.



Plate 2.4.16 Bernt Notke, detail of Mary Magdalen, rood screen, 1470-77, oak. Lübeck Cathedral.
Photo: Helge Schenk, Hamburg.



Plate 2.4.17 Unknown artist, Christ on the Cross from former rood screen, c.1510–20, polychromed wood, life size. Saint Chads Roman Catholic Cathedral, Birmingham. Photo: Malcolm Daisley, e-motif photography.



Plate 2.4.18 Antwerp carved wooden altarpiece (open), 1518–22. Marienkirche, Lübeck.
Photo: Helge Schenk, Hamburg.



Plate 2.4.19 Antwerp carved wooden altarpiece (half open), painted shutters by the so-called Master of 1518, 1518–22. Marienkirche, Lübeck. Photo: Helge Schenk, Hamburg.



Plate 2.4.20 Antwerp carved wooden altarpiece (closed), 1518–22, 286 x 254 cm. Marienkirche, Lübeck. Photo: Helge Schenk, Hamburg.



Plate 2.4.21 Antwerp carved wooden altarpiece (central panel and predella), 1518–22. Marienkirche, Lubeck. Photo: Helge Schenk, Hamburg.



Plate 2.4.22 Unknown artist, carved wooden altarpiece, c.1510-20, oak, 200 x 214 cm. Saint Giles Roman Catholic church, Cheadle, Staffordshire. Photo: Malcolm Daisley, e-motif photography.



Plate 2.4.23 Unknown artist, cupboard door with angel, c.1480, oak, 35 x 28 cm. Oscott College, Birmingham.
Photo: Malcolm Daisley, e-motif photography.



Plate 2.4.24 Unknown artist, altar, the Side Chapel, Hospital of Saint John, Alton, Staffordshire. Photo: Malcolm Daisley, e-motif photography.

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